DOCUMENT RESUME

ED 281 809 SO 018 143

AUTHOR Demery, Marie
TITLE Example Museum Field Trip Components for College-Level Art Appreciation.
PUB DATE Apr 86
NOTE 28p.; Paper presented at the National Art Education Association Conference (New Orleans, LA, April 4-8, 1986).
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Art Activities; *Art Appreciation; *Art Education; *Arts Centers; Course Descriptions; Course Objectives; Exhibits; *Field Trips; *Higher Education; *Museums

ABSTRACT

A museum field trip should be the highlight of every art appreciation course. Through this experience, students are introduced to the museum as a source for authentic, original art and for scholarship, education, and entertainment. A well-planned field trip achieves this objective through the use and modification of eight components: (1) Integration of Museum Unit into Art Appreciation Course; (2) Selection/Contact with a Major Museum for Field Trip; (3) Arrangements for Safe, Economical Transportation; (4) Preparation of Students for Field Trip; (5) Field Trip Schedule; (6) Use of Docents and Viewing Guides; (7) Student Evaluation Form for Field Trip; and (8) Class Discussion of Field Trip. Each of these components is described, and a course outline and bibliography are also included. (Author/BZ)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED281809

EXAMPLE MUSEUM FIELD TRIP COMPONENTS FOR COLLEGE-LEVEL ART APPRECIATION

Marie Demery, Ph.D.
Director
BWVA Project
Tyler, Texas

1986

This paper was presented at the Annual National Art Education Association Conference, New Orleans, April 4-8, 1986.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Dr. Marie Demery
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Running head: Example Museum

SO018143

BEST COPY AVAILABLE

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Abstract

A museum field trip should be the highlight of every art appreciation course. For through this experience, students will be introduced to the museum as a source for authentic, original art and for scholarship, education and entertainment. A well-planned field trip will achieve this objective through the use and modification of eight components: 1) Integration of Museum Unit into Art Appreciation Course; 2) Selection/Contact with a Major Museum for Field Trip; 3) Arrangements for Safe, Economical Transportation; 4) Preparation of Students for Field Trip; 5) Field Trip Schedule; 6) Use of Docents and Viewing Guides; 7) Student Evaluation Form for Field Trip; 8) Class Discussion of Field Trip.

EXAMPLE MUSEUM FIELD TRIP COMPONENTS FOR COLLEGE-LEVEL ART APPRECIATION

Contents

	Page
Integration of Museum Unit into Art Appreciation Course	1
Selection/Contact with a Major Museum for Field Trip	8
Arrangements for Safe, Economical Transportation	8
Preparation of Students for Field Trip	9
Museum Field Trip Schedule	11
Use of Docents and Viewing Guides	12
Student Evaluation of Art Museum Field Trip	14
Class Discussion of Field Trip	15
Art Appreciation Course Outline	15
Selected Bibliography	23

EXAMPLE MUSEUM FIELD TRIP COMPONENTS FOR COLLEGE-LEVEL ART APPRECIATION

Like art appreciation, a survey course, the purpose of this research paper is to present an overview of the museum and the successful field trip. Editing and updating with additional components can be easily inserted into its content.

There are three objectives. First, the paper has been written in a simplified, conversational, television script format so that its data can be easily incorporated into the lecture part of an art appreciation course. Second, an outline has been included to show how a museum unit can be integrated into an art appreciation course. See pages 15-22. Third, this paper is a guide for planning and achieving a successful aesthetically relevant, safe and economical field trip to a long-distance museum. Long-distance is defined as a two or more hours location (by ground or air) of a museum from a college or university.

Integration of Museum Unit into Art Appreciation Course

It is recommended that the museum unit be introduced to students at the end of an art appreciation course. It is assumed that at this stage of the academic session students will have acquired the necessary aesthetic perceptual knowledge and skills for participating in a field trip to a museum. See page 18.

Museum Unit

Definition and Purpose

The Latin word museum, meaning library, study, is derived from the Greek mouseion, home of the muses. An art museum is an organized, permanent nonprofit institution with three major purposes: scholarship, education and entertainment. The professional staff of this institution is responsible for selecting, purchasing, conserving and presenting authentic art work to the public in scheduled exhibitions. This authentic art work may be representative of different categories, times and cultures.

Whereas, an art gallery has three distinct definitions and purposes. It may be a commercial institution devoted to the

purchasing, preparing for presentation and selling of art. Or, it may be a separate exhibition room in a museum containing or displaying a special collection of art. Or, it may be a small art museum.

Scholarship, education and entertainment are three major interrelated purposes of an art museum. Scholarship involves the systematic organization and presentation of works of art that have been accurately identified, labeled and catalogued. Education promotes the principle of direct experience: Viewers have an opportunity to see and know these labeled art forms rather than just learn about them.

Beauty, in itself, is entertaining and produces a healthy state of good feeling, enhancing the self-esteem. Viewers feel good when seeing beautiful objects in a well-designed, arranged environment with effective lighting and accurate readable labels. Such a good feeling created by aesthetics also motivates positive social interaction: Museum observations indicate that viewers even share their perceptions with strangers.

Evolution of the Art Museum

Mouseion

The museum idea originated with Alexander the Great who gave large sums of money to his teacher Aristotle for the construction of such an institution. The educational role of the museum is as a result of Aristotle's belief that knowledge should be based on direct observation.

However, Ptolemy Soter, the Preserver, successor to Alexander the Great, established the first mouseion in the Third Century B.C. Located in Alexandria, Egypt, a city founded by the Greeks, the mouseion provided homage to the Muses, goddesses of the arts and sciences. Interestingly, not one of these nine goddesses represented the visual arts.

The mouseion, unlike modern museums, did not emphasize systematic classification and interpretation of its cultural and antiquarian objects. Instead, as a university and philosophical center, it emphasized studies and achievements in science, literature and philosophy. On the other hand, painting and sculpture museums existed in other Greek cities and also presented collections to the public.

Various civil disturbances in the Third Century A.D. led to the destruction of the mouseion at Alexandria. Following this destruction, the concept and institution as a museum disappeared for hundreds of years.

Middle Ages

Throughout the Middle Ages and to the Renaissance Period, churches performed the important functions of public museums. Their collections, however, consisted mainly of religious art: paintings, hand-lettered manuscripts, etc.

Art during this period also existed in the collections of kings, emperors, political leaders and military conquerors. The public, unfortunately, did not have access to these collections.

Renaissance Period

Two important developments occurred during the Renaissance for the growth of the art museum. First, in addition to antiquarian characteristics, aesthetic qualities now determined, in part, the selection and collection of works of art. Second, those collections of kings, other royalty and the church gradually became accessible to the public.

The public, however, viewed these collections on a limited basis. For example, the Vatican Museums provided public admission once a year on one day, Good Friday.

17th - 19th Centuries

From the 16th to the 18th centuries, the majority of art collections continued to be limited to viewers. However, in the late 17th century, museums began to open to the public. A major example is the Ashmolean Museum. Established in 1683 at Oxford University, this art center, the first public museum, became the first institution to be called museum since the destruction of the mouseion at Alexandria.

The 18th century began with a widespread public interest in art. Supporters of this widespread interest in art--the new middle classes--believed that education should be available to every individual. As a result, they demanded public access to every cultural instrument, including art collections.

The museum, as we know it today, is a creation of the 19th century. That is, the museum staff began to emphasize a systematic approach to selecting, presenting and preserving art.

America

Museums in America have always been public institutions. Nevertheless, institutions as art museums developed slowly.

Notably, Charles Wilson Peale established the first American art museum in 1784 by opening a section of his Philadelphia home to the public. This painting collection is now housed in Independence Hall.

In the 20th century, a museum explosion occurred in America for seven major reasons--

1. The 1909 Payne Aldrich Tariff (amended in 1913) allowed duty-free importation of all original works of art to America.

2. The world fairs, since the 1870s, stimulated museum development. For example, the Metropolitan Museum of Art and several museums in Philadelphia are as a result of the Centennial Exposition in Philadelphia in 1876.

3. Federal and state laws taxing income, estates and gifts allowed for charitable deduction provisions.

4. The increase in the educational level of Americans in the mid-1900s led to the increase in interest in cultural institutions and activities.

5. Increased leisure time encouraged individuals to visit museums.

6. Museums began to offer increasingly informative and attractive exhibitions and more educational programs.

7. Museums became community education centers.

In addition, the larger art museums in America today continue the Hellenic idea and spirit of a place for all of the arts. Their programs include music, poetry, dance, film, drama, computer art and art instruction.

Major Kinds of Museums

There are seven major kinds of art museums: comprehensive, encyclopedic, general, donor memorial, university collection, specialized gallery and international.

Comprehensive

The collections in the following museums represent all fields and periods of art:

1. Petti Palace and Uffizi--Florence--Two of the world's largest museums, founded about 1580;
2. Vatican Museum--Rome--Several museums founded in 1750;
3. British Museum--Founded in 1753, one of the world's largest museums and library complexes;
4. Louvre--Paris--During the French Revolution, the government in 1793 moved the royal collection to the Louvre, creating a public institution, the Museum of the Republic;
5. Smithsonian Institute--Washington, D.C., established in 1846--As the world's largest museum and research complex, it has the largest collection of art, science and history. It ranks in prestige with the Louvre and British museums.

Other comprehensive museums are the Prado (Madrid, Spain), Hermitage (Leningrad, Soviet Union) and the Metropolitan (New York).

Encyclopedic

Museums with an in-depth representation of major art fields are--

1. Boston Museum of Fine Arts, 1870.
2. Chicago Art Institute, 1870.
3. Philadelphia Museum of Art, 1870.

4. Detroit Institute of the Arts, 1885.

5. Washington, D.C., National Gallery of Art, 1937.

General

The following museums have large collections of art from many centuries and specialized departments:

1. Denver Museum of Art, 1894;

2. Pittsburgh Carnegie Museum of Art, 1896;

3. Dallas Museum, 1903;

4. New Orleans Delgardo Museum, 1910.

Donor Memorial

This museum is a collection (or collections) from a family or individual. The collection(s) may be large, small, even eccentric:

1. Phillips Collection, 1918, Washington, D.C.;

2. Frick Collection, 1920, New York City;

3. J. Paul Getty Museum, 1954, Malibu, California.

Specialized Gallery

Specialized collections include contemporary, regional, folk and ethnographic art:

1. Paris Musee de Cluny--Medieval Art--15th century;

2. Boston Isabella Stewart Gardner Museum--Collection of Italian Paintings from 1300 to 1600--1900;

3. New York City Jewish Museum--1904;

4. New York City Modern Museum of Art--1929;

5. New York City Whitney Museum of American Art--1930;

6. Santa Fe, New Mexico, Museum of Navajo Ceremonial Art--1937;

7. New York City Cloisters--Medieval Art--1938;

8. New York City Guggenheim Museum--Modern Art--1939;

9. Washington, D.C., Museum of African Art--1964;

10. Washington, D.C., Hirshhorn Museum--Contemporary Art--1974.

University Collections

Outstanding art collections are also at Harvard, Yale, Princeton, Smith, Oberlin, Stanford, Berkeley, Houston and Dallas. (The first university museum opened in 1671 in Basil, Switzerland.)

International

Some American museums are also international:

1. Washington, D.C., Smithsonian Institute, 1846;

2. New York City Metropolitan Museum of Art, 1870;

3. New York City Modern Museum of Art, 1929;

4. New York City Whitney Museum of American Art, 1930;

5. New York City Guggenheim Museum, 1939.

Museum Staff and Careers

The following list represents some staff and career positions at major museums:

Director
Curator
Conservator
Archaeologist
Art Historian
Bookstore Manager
Computer Operator/Programmer
Exhibit Designer
Docent (Museum Guide)
Film Program Coordinator
Librarian
Museum Art Teacher
Museum Photographer
Registrar
Researcher
Writer

For all of the preceding museum positions, it is important to have a knowledge of art history.

The director and curator are key positions. At a small museum, one individual may be the director and curator. The director is responsible for all institutional functionings: operation and growth. The curator, second person in command, is in charge of exhibitions, purchasing of new art and writing essays for catalogs.

Section/Contact with a Major Museum for Field Trip

Selection

A museum located within the same city as the college or university is usually visited on a semester-basis. However, a museum located 100 miles or more from a college will require special planning and arrangements. A museum of this distance-location should be selected on the basis of kind, for example, from general to comprehensive art collections. The kind of museum selected will enhance the aesthetic value and relevancy of such a long-distance field trip.

Contact

Because general to comprehensive museums receive large numbers of groups on a daily basis, it is important that tour arrangements are made a month in advance. By doing so, the students will also have access to the museum facilities for meals. The food factor may not be a problem if the selected museum is near one or more cafeteria-like restaurants. For example, the Dallas Museum is located a few feet from the United Methodist Church which has a large basement cafeteria.

Arrangements for Safe, Economical Transportation

Once a one-day field trip has been scheduled at a long-distance museum, the next step is to select the safest and least expensive means of transportation. Car pools, public school buses, and commercial bus lines are major forms of transportation for field trips. However, a commercial bus line is the safest, most comfortable and economical means of traveling to and from a major museum within a radius of 100 miles or more.

Reservations for a commercial bus capacity of 30 to 46 people are usually required 30 days before departure. An advanced partial payment is usually required at the time of initial reservations, with payment in full several days before the day of the field trip.

Preparation of Students for Field Trip

Before attempting to prepare students for the field trip, the instructor should visit the selected museum in order to be familiar with its collections, current shows and facilities. In addition, the objectives for properly preparing the students for the museum visit should be based on one or both assumptions--

1. A large number of students will have never been to a museum.

2. A large number of students will have never been to this particular museum.

These 12 checklist items should be used for preparing students for the field trip--

__ 1. Present brief purpose of the museum visit. The purpose should reinforce the content of the museum unit.

__ 2. Present brief description of permanent collections on display.

__ 3. Present brief description of current traveling exhibition(s), if any.

__ 4. Discuss museum facilities, for example, museum shop, auditorium, library, outdoor sculpture court, art studio area, children's room, restaurant.

__ 5. Note the role of docents in the introduction to the museum and the guided part of the tour.

__ 6. Caution students against overplanning: View only the highlights of the museum. This factor should be emphasized at the end of the docent-guided tour and/or at the beginning of the small group part of the tour. Encourage students to tour in a group (two or more individuals). This small group viewing will reinforce the factors of entertainment and human safety.

__ 7. Encourage students to use a viewing guide or work sheet which may include all or some of these aids:

A. Description
   1. Name of artist
   2. Title of work
   3. Content of art
      a. What do I see in the work?

B. Analysis
   1. Technique(s)
   2. Material(s)
   3. Visual elements and principles
      a. What are the major components?

C. Interpretation
   1. If present in the art, what do the symbols mean?
   2. How does the work make me feel?
   3. What does the art mean?
   4. Is there a message?

D. Evaluation
   1. Is the work a masterpiece?
      a. Is it a coordination of the skills and talents of the artist?
      b. Is it original, unusual, a surprise, a satisfying result?
      c. Is it an invention?
      d. Is it a statement of a country, culture, person?
      e. Is it a revelation, something previously unknown?

__ 8. Emphasize the wearing of comfortable clothes and shoes.

__ 9. Warn students that they can become exhausted, if they do not pace themselves.

__ 10. Encourage students to take notes and/or do sketches of works of art. These sketches and notes can be used as guides for the next visit to this museum and for later discussion of favorite art and other perceptions.

__ 11. Encourage students to emphasize the wisdom of taking the time to enjoy a few works on their own (within the

group), and in detail, with plans to return to study others at another time.

__ 12. Note
Some instructors discovered that viewing slides prior to a field trip does not motivate students to see actual museum art with a fresh sense of perception and an inquiring mind. Instead, these students tend to seek out only the art shown in the slides.

Museum Field Trip Schedule

The following field trip schedule example is as a result of--

1. Confirmed arrangements with the Dallas Museum.
2. Objectives of the Art Appreciation Course:
   A. Introduction to the Dallas Museum;
   B. Special tour of the traditional Black African Art Collection.

8:00 a.m.	Departure from Texas College
10:00 - 10:30 a.m.	Arrival at Dallas Art Museum
10:30 - 11:30 a.m.	Introduction to Museum and African Art Tour by Museum Docents
11:30 - 12:30 p.m.	Instructor Guided Tour and use of gallery sheet for viewing art on first level, Schroder Collection, and outdoor sculpture garden
12:30 - 1:30 p.m.	Second Level--Tour of European/American Paintings and Sculpture
1:30 p.m.	Buffet Lunch, Museum Restaurant (Because of this lunch time, students will have a fruit snack on the bus en route to Dallas.)
3:00 p.m.	Departure from Art Museum

The above schedule has been planned so that students, on return, will have an opportunity to have dinner in the Texas College Cafeteria.

Each student attending the field trip will wear an identification badge, for example, Andrew Anyaora, Texas College.

A total of 47 students will attend the preceding. Four instructors will serve as supervisors: Dr. Marie Demery, Dr. Dorothy Bryan, Mr. Robert Brannum, Mr. Robert Pettiford.

All students have received and discussed the above schedule.

Use of Docents and Viewing Guides

There are two major kinds of museum tours: personally conducted and self-guided. Docents are usually responsible for the personally conducted tours. A self-guided tour, with the assistance of some kind of viewing guide or work sheet, is recommended after a docent tour, especially if this is the first field trip for students to a museum.

Docents are trained volunteers. They are an excellent way of introducing viewers to museum highlights: collections, special exhibits and facilities. Their training has included instructions, information and techniques in museum subject matter fields, group management, exhibits, operation and teaching of children.

The significance of the self-guided tour is that one, two or more individuals can now view art in the museum at his/her own pace. Use of a viewing guide or worksheet will enhance this activity, for the tool will encourage a student to study and look carefully at a work of art. It is especially important to use this tool if this is the first field trip to a museum.

Another viewing guide is the taped tour with special headsets, available at the Metropolitan Museum. Other forms of guidance found at other museums are introductory lectures, movies and/or pamphlets.

Art Viewing Guide Example

Three factors should be considered for the design of a viewing guide:

1. Educational level of students;
2. Needs of students;
3. Objectives of the Art Appreciation Course and field trip.

See the following viewing guide example.

ART VIEWING GUIDE

Select one work of art in this Museum and respond to the following items.

1. Name of Artist_____

2. Title of Art_____

3. Date_____ 4. Material_____

5. Elements of Design Present in Art. Please check appropriate blanks below.
   __ Line __ Shape __ Space __ Perspective
   __ Color __ Texture __ Value

6. Style of Art. Please check appropriate blank below.
   __ Realism __ Abstraction __ Non-Objective

7. Describe briefly.
   A. How did the artist achieve unity in this work? Unity is defined as togetherness, every part interrelating with other parts and with the total work of art.

   B. Is the art original, that is, unusual, a surprise, a satisfying result?

8. Briefly discuss your feelings, reaction to this art. What does the art mean to you? Does it delight you? Does it shock you?

STUDENT EVALUATION OF ART MUSEUM FIELD TRIP

The purpose of this questionnaire is to obtain responses from you that will help in the improvement and continued success of future field trips. Please respond to the items below by using a check mark or providing candid information and comments. Thank you for helping to make this field trip a success.

1. Do you rate the Art Museum Field Trip as--

Highly Valuable	Valuable	Not Valuable
( )	( )	( )

2. Do you rate the performance of the docents as--

Highly Knowledgeable	Knowledgeable	Not Knowledgeable
( )	( )	( )

Other Observations: _____

_____

3. What was your favorite art? _____
Why? _____

4. What was your least favorite art? _____
Why? _____

5. What suggestions would you give to yourself for improving your own art viewing behavior on future museum trips?

_____

6. What do you think of the performance of your field trip supervisors?

Highly Organized	Organized	Not Organized
( )	( )	( )

Other Observations: _____

_____

7. If you were to take this field trip again, what suggestions would you give for making it more successful?

_____

_____

8. Additional Comments: (If necessary, use the other side of this evaluation form.)

Class Discussion of Field Trip

This instructor used the preceding art viewing guide and evaluation form as aids and structure for positive, candid discussion of the Dallas Museum Field Trip. The student responses in the guide, evaluation and class discussion provided predominantly constructive and helpful data for planning future successful visits.

The museum field trip and class discussion became components of a mid-term examination project for each student. Each student received a total of 100 points for completing and participating in the--

1. Museum Field Trip.
2. Art Viewing Guide.
3. Field Trip Evaluation.
4. Class Discussion of Museum Field Trip.

The above two instruments can also provide excellent research data, especially for justifying such a field trip.

Art Appreciation Course Outline

TEXAS COLLEGE
Tyler, Texas 75702

Dr. M. Demery Ext. 56

ART APPRECIATION--ART 22310
(Revised 3/30/86)

Course Outline

Note: Because improvement in instruction is continuous, this course outline is subject to modifications throughout the semester.

Essential Elements and Word-Codes

Awareness and sensitivity to natural and man-made environments (Seeing)

Inventive and imaginative expression through art materials and tools (Creating)

Understanding and appreciation of self and others through art culture and heritage (Appreciating/Enjoying)

Aesthetic growth through visual discrimination and judgment (Evaluating)

Goals and Description

Seven goals in this course are an introduction to--

1. The visual arts and creative personalities through a survey of multicultural achievements in drawing, painting, sculpture, ceramics, architecture, photography, television, film, and computer generated art. (Seeing, Creating, Appreciating/Enjoying)

2. The language of the visual arts and its relationship to other disciplines. (Seeing, Appreciating/Enjoying)

3. Visual literacy and its relationship to perception, understanding, development and appreciation of art composition and style. (Seeing, Appreciating/Enjoying, Evaluating)

4. Use of universal criteria for evaluation of art forms. (Seeing, Appreciating/Enjoying, Evaluating)

5. Use of the computer in art. (Seeing, Appreciating/Enjoying)

6. The museum and its purposes--through the use of a unit and field trips. (Seeing, Appreciating/Enjoying, Evaluating)

7. An Art Career for All--Talking about Art and Collecting Art. (Seeing, Creating, Appreciating/Enjoying, Evaluating)

Objectives

1. To acquire a vocabulary for viewing, evaluating and valuing major traditional and technological works by past and present artists. (Seeing, Appreciating/Enjoying, Evaluating)

2. To acquire knowledge about the similarities and differences of past and present artistic personalities. (Appreciating/Enjoying)

3. To acquire knowledge about the characteristics and roles of the art elements and principles. (Seeing, Appreciating/Enjoying)

4. To practive viewing works of art through the use of visual literacy-gallery guides. (Seeing, Appreciating/Enjoying)

5. To recognize the similarities and differences of major kinds of traditional and technological art. (Seeing, Appreciating/Enjoying)

6. To acquire knowledge about the tools, materials, techniques and methods used for individual expression in the visual arts. (Seeing, Creating, Appreciating/Enjoying)

7. To identify the major styles in traditional and technological art forms. (Seeing, Appreciating/Enjoying)

8. To interpret the symbolic content of major kinds of traditional and technological art. (Seeing, Appreciating/Enjoying)

9. To participate in art workshops that demonstrate a relationship between the creative process and product. (Seeing, Creating, Appreciating/Enjoying, Evaluating)

10. To comprehend the functions of the visual arts in society and culture. (Seeing, Appreciating/Enjoying)

11. To comprehend the relationship between the visual arts and other disciplines. (Appreciating/Enjoying)

12. To acquire knowledge about the purposes of galleries and museums. (Appreciating/Enjoying)

13. To acquire knowledge about careers in art. (Appreciating/Enjoying)

14. To acquire knowledge about the trends and diversity of contemporary art. (Appreciating/Enjoying)

15. To use universal criteria to evaluate and value traditional and technological art in the classroom, galleries, museums and environment. (Seeing, Appreciating/Enjoying, Evaluating)

16. To comprehend the role of art criticism in society. (Appreciating/Enjoying)

17. To value the relationship between artist, viewer, critic, art historian, collector and galleries/museums. (Appreciating/Enjoying)

18. To discuss art in terms of the perceptual components of description, analysis, interpretation and evaluation. (Seeing, Appreciating/Enjoying, Evaluating)

Requirements

1. Textbook
   Stella Pandell Russell. Art in the world (2nd ed.). New York: Holt, Rinehart and Winston, 1984.

2. Class Attendance, 90-100%.

3. Completion of all Assignments.

4. Display of Positive Responsible Attitude.

Components

All essential elements are represented in the following:

1. Lectures--Demonstrations--Media Presentations;

2. Workshop Exercises for Viewing and Creating Art;

3. Introduction to the Computer and its Relationship to Art;

4. Field Trips to Galleries and Museums.

Schedule of Units

All essential elements are represented in the following seven units:

1. Characteristics of Artistic/Creative Personalities;

2. Language of Vision and Relationship to Other Disciplines;

3. Visual Literacy;

4. Major Kinds of Traditional and Technological Art;

5. Aesthetic Criticism;

6. Art Museum and Purposes;

7. Talking About Art--Collecting Art--A Career for All

Evaluation

Three forms of evaluation will be used in this course and will emphasize the elements of seeing, appreciating/enjoying and evaluating.

College Evaluation
Texas College Forms for Student Evaluation of Course and Instructor.

Open Book Examinations
The mid-term and final examinations will be open-book. Each examination, in points, will be equivalent to the Texas College grading system:

100 - 90 = A
89 - 80 = B
79 - 70 = C
69 - 60 = D
Below 60 = F

The final grade for this course will be determined by performance from the following:

1. Final Examination;
2. Mid-Term Examination;
3. Completion of All Assignments;
4. Other Course Requirements.

Universal Criteria Checklist for Viewing Art

1. Unity.
   _Is there an appearance of togetherness in the art form?
2. Art/Technique
   _Drawing _Ceramics
   _Painting _Architecture
   _Sculpture _Other_____
3. Subject Matter
   _Portrait _Seascape
   _Still Life _Cityscape
   _Landscape _Other_____
4. Major Style of Art
   _Realism _Abstraction _NonObjective
5. Color
   What is the dominant color category?_____
6. Proportion
   _Is there an interrelationship of big and small shapes?
7. Emphasis
   _Is there a focal point? _Is there an overall pattern?

8. Originality
   Unusual
   Satisfying result
   A surprise

9. Masterpiece
   Invention
   Coordination of the talents and skills of the artist
   Statement of a country, culture, person
   Revelation, something not previously known or realized
   Original, Unusual. (Note: A masterpiece will inherently possess characteristics of originality. Whereas, an original work of art may not be a masterpiece. Why?)
   An appeal that will transcend time, country, culture
   Unceasing, continuous viewing interest. Each time that a masterpiece is viewed, there is something new and interesting to discover.

References

Coded Locations for References

IC, Instructor's Copy
TCAP, Texas College Art Program
TCL, Texas College Library
TPL, Tyler Public Library
UTT, University of Texas at Tyler

The following references are representative of all essential elements.

Beitler, Ethel Jane & Lockhart, Bill. Design for you. New York: John Wiley & Sons, Inc., 1962. (TCL)

Berenson, Bernard. Seeing and knowing. Greenwich, N.Y.: Graphic Society, 1968. (UTT)

Bevlin, Marjorie Elliott. Design through discovery (3rd ed.). New York: Holt, Rinehart and Winston, 1977. (TCAP)

Brommer, Gerald F. & Gatto, Joseph A. Careers in art: An illustrated guide. Worcester, Massachusetts: Davis Publications, Inc., 1984. (IC)

Brown, Milton W. et al. American art. New York: Harry W. Abrams, Inc., 1979. (TPL)

Carpenter, James M. Visual art: An introduction. New York: Harcourt, Brace Jovanovich, 1982. (UTT)

Chaet, Bernard. The art of drawing. New York: Holt, Rinehart and Winston, 1978. (IC)

Chroman, Eleanor. The potter's primer. New York: Hawthorn Books, Inc., 1974. (TPL)

Cleaver, Dale G. Art: An introduction (3rd ed.). New York: Harcourt Brace Jovanovich, Inc., 1977. (TCAP)

Demery, Marie. Sharing black history month art through xerography and visual literacy. 1985. Art and Paper presented at an Experience Institute Workshop of the NAEA Annual Convention, April 1986, New Orleans. (ERIC Document Reproduction Service No. ED 261 927) (IC)

_____ Visual literacy and its vice versa component: The development of a verbal/visual approach to viewing linear drawings. 1984. (ERIC Document Reproduction Service No. ED 248 155) (IC)

_____ Visual literacy: Perceiving and creating. 1984. (ERIC Document Reproduction Service No. ED 242 638) (IC)

_____ The art appreciation component of visual literacy: Examples of guided approaches to viewing art. 1984. (ERIC Document Reproduction Service No. ED 245 953)(IC)

Dover, Cedric. American Negro art. Greenwich, Connecticut: New York Graphic Society, 1972. (TPL)

Edwards, Betty. Drawing on the right side of the brain. New York: St. Martin's Press, 1979. (IC)

Ellis, Jack C. A history of film. Englewood Cliffs, N.J.: Prentice-Hall, 1979. (UTT)

Elsen, Albert. Origins of modern sculpture. New York: George Braziller, 1974. (UTT)

_____ Purposes of art (4th ed.). New York: Holt, Rinehart and Winston, Inc., 1981. (TCAP)

Fax, Elton C. Seventeen black artists. New York: Dodd, Mead & Company, 1971. (TCL)

Feldman, E. B. Becoming human through art: Aesthetic experience in the school. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970. (UTT)

Goldonowicz, John. Art and other subjects. Art Education, 1985, 38(6), 17. (IC)

Goldstein, Harriet & Goldstein, Vetta. Art in everyday life (4th ed.). New York: The Macmillan Company, 1970. (TCAP)

Hamlin, Talbot. Architecture through the ages. New York: Putnam's, 1953. (UTT)

Hedgecoe, John. The photographer's handbook. New York: Alfred A. Knopf, 1979. (IC)

Holden, Donald. Art career guide (4th ed.). New York: Watson-Guptill Publications, 1983. (IC)

Isaac, Stephen. Handbook in research and evaluation. San Diego: Edits Publishers, 1978. (IC)

Jencks, Charles. Modern movements in architecture. New York: Doubleday, 1977. (UTT)

Lewis, Samella. Art: African American. New York: Harcourt Brace Jovanovich, Inc., 1978. (IC)

Nelson, Glenn C. Ceramics: A potter's handbook (4th ed.). New York: Holt, Reinhart and Winston, 1978. (IC)

Ocvirk, Otto G. et al. Art fundamentals (5th ed.). Dubuque, Iowa: Wm. C. Brown Publishers, 1985. (IC)

Preble, Duane & Preble, Sarah. Artforms: An introduction to the visual arts (3rd ed.). New York: Harper & Row, Publishers, 1985. (IC)

Reichardt, J. The computer in art. New York: Van Nostrand, 1971. (UTT)

Sax, Gilbert. Principles of educational measurement and evaluation. Belmont, California: Wadsworth Publishing Company, Inc., 1974. (UTT)

Segy, Ladislas. African sculpture. New York: Dover Publications, Inc., 1958. (TCL)

Seiberling, Frank. Looking into art. New York: Holt, Rinehart and Winston, 1959. (IC)

Struppeck, Jules. The creation of sculpture. New York: Henry Holt and Company, 1952. (UTT)

Wurtzel, Alan. Television production. New York: McGraw-Hill Book Company, 1979. (IC)

Selected Bibliography

Alexander, Edward P. Museums in motion: An introduction to the history and function of museums. Nashville: American Association for State and Local History, 1979.

Brommer, Gerald F. & Gatto, Joseph H. Careers in art. Worcester, Massachusetts: Davis Publications, Inc., 1984.

Burcaw, G. Ellis. Introduction to museum work. Nashville: American Association for State and Local History, 1979.

Buren, Daniel. Function of the museum. Art Forum, September 1973, 12, 68.

Carpenter, Edward K. The best in exhibition design. Washington, D.C.: RC Publications, Inc., 1980.

Chapman, Laura H. The future and museum education. Museum News, July/August 1982, 60, 48-56.

Daniels, Jeffery. Forum. History Today, June 1983, 3-4.

Feldman, E. B. Becoming human through art: Aesthetic experience in the school. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

4 Ways to get more from museum visits. Glamour, 1981, 79, 59.

Lee, Sherman. Art museums and education. Art International, January 1977, 21, 48-51.

Marzio, Peter C. Visual learning and art history. Museum News, October 1983, 62, 27-28.

Meyer, Karl E. The art museum: Power, money, ethics. New York: William Morrow and Company, 1979.

Museum. World book encyclopedia (Vol. 13). Chicago: World Book-Childcraft International, Inc., 1981.

Museums and collections. Encyclopedia of world art (Vol. X). New York: McGraw-Hill Book Company, Inc., 1965.

Osborne, Harold V. (Ed.). The Oxford companion to art. London: Oxford University Press, 1975.

Sandak, Cass R. Museum: What they are and how they work. New York: Franklin Watts, 1981.

Seiberling, Frank. Looking into art. New York: Holt, Rinehart and Winston, 1959.

Stokstad, Marilyn, St. Geroge, Janey Levy, Humphrey, Philip S. Adams, Marie. Museums, humanities and educated eyes. Lawrence, Kansas: The University of Kansas, 1982.

The American Association of Museums. The official museum directory. Wilmette, Illinois: The National Register, 1985.

The influence of museums on education. Museum Journal, June 1967, 67, 60-64.

U.S. Department of Labor. Career opportunities in art museums, zoos, and other interesting places. Washington, D. C.: U. S. Government Printing Office, 1980.

Weingarten, Rudolph H. What museums are good for. Museum News, August 1984, 62, 34-39.